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## Costume Design for *You Never Can Tell*

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COSTUME DESIGN FOR *YOU NEVER CAN TELL*

by

Emily Parker

A THESIS

Presented to the Faculty of  
The Graduate College at the University of Nebraska  
In Partial Fulfillment of Requirements  
For the Degree of Master of Fine Arts

Major: Theatre Arts

Under the Supervision of Professor Janice Stauffer

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# COSTUME DESIGN FOR *YOU NEVER CAN TELL*

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University of Nebraska, 2010

Advisor: Janice Stauffer

This thesis will expound upon the costume design process for The Johnny Carson School of Theatre and Film's 2009 production of *You Never Can Tell*, performed in the Howell Theatre at the University of Nebraska – Lincoln. Directed by Dr. Tice Miller, and Mijou Sahiouni, Assistant Director, the production team included Emily Parker as the Costume Designer, Ahna Packard as the Set Designer, and Harrison Hohnholt as the Lighting Designer. This thesis will describe the research, inspiration, rendering and construction process of the costume designer.

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## Chapter 1: Summary

*You Never Can Tell* begins in the office of a poor dentist, Valentine, who has just finished pulling the tooth of a young girl, Dolly Clandon. Their playful dialogue establishes Dolly as a precocious young girl, and Valentine as a bit of a rogue. Enter Phil, Dolly's twin brother. We learn that Dolly and Phil have just moved to England from Madeira, where they have been living with their mother, a liberal author of various treatises on Twentieth Century Living, and older sister, Gloria, a younger version of their mother. Attempting to become integrated into English society, they invite Valentine to lunch. Valentine accepts the offer on the condition that they have a father, which is the key to being admitted to proper society. The twins explain that they do not have a father, but they do have a grandfather, so Valentine agrees to accompany them to lunch. Meanwhile, their mother and sister, Gloria, arrive. At the first sight of Gloria, Valentine becomes immediately smitten.

As lunch arrangements are being made, the parlour maid enters to summon Valentine to the chambers of his landlord, Mr. Crampton, presumably regarding the collection of back-owed rent. Mrs. Clandon departs to meet an acquaintance who is also joining the lunch party. As it turns out, Mr. Crampton is not at the moment concerned with the rent, but has cracked his tooth on a walnut, and requires Valentine's dental services. Mr. Crampton comes to the office and lectures the twins on the proper behavior and discipline of children. The twins invite Mr. Crampton to lunch as well, and the remaining Clandons depart. Valentine attempts to give Mr. Crampton gas to ease the pain of pulling a tooth, and Mr. Crampton refuses, stating that the pain will make him

stronger. Valentine bets Mr. Crampton his back rent that he can remove the tooth without Mr. Crampton feeling it. Mr. Crampton agrees, Valentine forcibly gasses him, and pulls the tooth.

At the hotel, Mrs. Clandon meets her old friend and former suitor, Finch McComas. Heretofore a liberal activist with a beard and a sombrero, Finch has become a respectable solicitor, unrecognizable to Mrs. Clandon as her past friend. She asks Finch to tell her children the truth about their father. The rest of the party arrives for lunch, and it is made known that Mr. Crampton is in fact the father of the three children. Through the course of the afternoon, the twins offend Mr. Crampton, and Gloria insults him. He angrily leaves. Meanwhile, Valentine woos Gloria. These events are accompanied by the serving and attempted salvaging of lunch by Walter, the sagacious waiter.

Later, in the sitting room of the Clandon's suite, it is the night of the hotel's masquerade ball. McComas enters to bring news of Mr. Crampton. He has decided to take custody of the children and raise them himself, as Mrs. Clandon has violated their previous agreement of never harassing each other again. Finch begs the family to take pity on Mr. Crampton and urges them to accept him back into the family. Mr. Crampton comes, and the family cannot make peace. Enter Bohun, a barrister from London whom Finch happens to meet. Bohun says the case has no validity, since both parties refuse to take the same name. The twins enter, dressed for the ball, and help smooth over the situation. Mr. Crampton and Mrs. Clandon agree to a compromise, with each party extending sympathy to the other. The play ends with Gloria and Valentine reconciling as lovers, the Clandons happily reunited with their father and the cast waltzes offstage.

## **Chapter 2: Impressions of the Script**

My initial thoughts of the script were positive. I was struck by the wit of the language, the playful, spirited quality of the twins, the conflicted nature of Gloria and the stubbornness of both Mr. Crampton and Mrs. Clandon. As the show was to be performed on a thrust in an intimate space, I knew the key to the costumes would be simplicity and attention to small details.

In my first meeting with Dr. Miller, he expressed that he was not interested in creating a “museum piece.” This gave me freedom to move within the decade, and take liberties with certain costumes to express a higher level of character through silhouette and detail. Mrs. Clandon, the idea woman, would be slightly out of fashion. Her outfit was of an earlier silhouette, from the days of her prime. I researched styles of the late 1880s, which would have been Mrs. Clandon’s girlhood. I wanted the twins to wear vivacious, flamboyant clothing, while Gloria’s silhouette was borrowed from a slightly later period.

Another thing that struck me about the script was the timeless quality of Walter. He acts as a mentor, peacemaker and servant throughout the show. I wanted to portray his class and character, while still keeping him suitable to his station in life. As this was a college production, I knew that a younger actor would play Walter, and I was excited to try to translate the qualities of sagacity and wisdom through a young body.



### Chapter 3: Time Period and Setting

Although the script does not identify a specific year, Dr. Miller set the time period in 1897, the year in which the play was written. Dr. Miller was not interested in complete accuracy to the fashions of that specific year. In his words, the show was “not to be a museum piece.” Instead of creating looks that would be found in an issue of that year’s *Harper’s Bazaar*, I placed an emphasis on using fashion to create and convey a personality, rather than on staying within the year’s fashion trends. As in reality, some characters dressed a few years behind the times, while others were slightly fashion forward, including one character wearing the popular silhouette of about five years later for the final scene.

The amalgamation of a ten-year span of fashion also contributed to the representation of the family’s class. The family could have easily been portrayed as less wealthy, however Dr. Miller and I decided that they were a part of the upper middle class. While the Clandons are not aristocracy, they still possessed a charm and refinement. Although there was a sense of crispness to their dress, there was not a sense of stiffness often found in the upper crust style of dressing. For the Clandons and Valentine, I wanted to incorporate as little formality as possible without being considered improper for the Victorian era. Hence, I opened the show with Valentine in his shirtsleeves, removed the women’s jackets when they were not calling on visitors, and changed the twins to a sportswear inspired look for their boating outfits.

The seaside setting allowed me to make more concessions regarding formality. Resorts tend to allow more circumstances for casual dress, given the high number of occasions to wear sporting clothes for physical activities, hence the characters could get away with dressing for practicality and charm rather than clout and impression. Dr. Miller chose to make the resort a respite of the middle class along the lines of Brighton and Weston Super Mer. A place that brings to mind striped tents and boating, the resort was a place where real people actually take in the seaside atmosphere, not an elite getaway spot for pampered guests to stay indoors.

## Chapter 4: Research

The evolution of menswear has been a slow process. Variations on the suit, vest, trouser combination have been happening for hundreds of years. Although the look is distinct in each decade due to changes in proportion and shaping within these garments, menswear has changed very little compared to women's clothing. It is easy for women's clothing to outshine men's, especially in the 19<sup>th</sup> century, when men's fabrics were very functional and mostly neutrals.

The year 1897 is known as the Fin de Siècle, or End of the Century. Clothing began to have an athletic, casual look to it. Fashionable men began "wearing informal sack suits and soft hats for nearly every occasion. The silhouette of the nineties was rather square-shouldered, rather straight-waisted.<sup>1</sup>" Younger men's fashion was heading towards a leisurely look, while older gentleman kept the formality of previous years through frock coats and morning coats.

As four of the main characters in *You Never Can Tell* are men, I wanted to ensure that the men did not look boring. I also wanted to maintain individuality in the men, as they are each wholly distinct characters. To make certain that I could control and create interest in the men, I decided to build several of the men's coats, as well as varying details such as their ties.

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<sup>1</sup> Barton, Lucy. *Historic Costume for the Stage*. Boston:Walter H. Baker Company, 1963.

Women of the Fin de Siècle dressed for the occasion. It was not uncommon for women to change clothes several times a day, dressing for the afternoon, physical activities, formal calling, or dinner. Women's daywear in the nineties had a tailored quality. "From the nineties the coat-suit was the backbone of a woman's wardrobe."<sup>2</sup> The suit coats hit about mid thigh, and the skirts were "plain, undraped, gored in front, and gathered in back."<sup>3</sup>

One of the most striking elements of costume during the Fin de Siècle was women's sleeves. Balloon shaped and puffed, they were often the focal point of the garments. Impressive in size, the sleeves dominated the woman. As we were in such an intimate space, I had to be careful that my sleeves were toned down enough not to overwhelm the actresses. Since the audience would be seeing them from multiple angles, and from the same level, I wanted to make sure that the sleeves were not tall or large enough to block the audience's view of the actresses' faces.

Comparatively, children's clothing of the time was inspired by maritime themes. Sailor collars and nautical trim were popular decorative elements. The biggest difference between girls' costume and women's costume was skirt length and hair. Children's skirts were shorter, with hems dropping as girls aged. Wearing hair up was a sign of maturity, so a little girl would often wear her hair in braids or down her back.

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<sup>2</sup> Barton, Lucy. *Historic Costume for the Stage*. Boston: Walter H. Baker Company, 1963

<sup>3</sup> Barton, Lucy. *Historic Costume for the Stage*. Boston: Walter H. Baker Company, 1963

Two servants appear in *You Never Can Tell*, as well as a third added in by Dr. Miller. Although they are laborers, they are very domestic servants, suited to their upper class surroundings. For my servants, I researched food servers and incorporated sophisticated elements into them. I kept the silhouette, and replaced rough textured aprons with finer fabrics, using sheer, lacy aprons over light reflective, dark fabrics. I used dark colors to contrast the servants with the main characters, who are in lighter, pastel colors.



Grafton, Carol Belanger. *Trades and Occupations: A Pictorial Archive from Early Sources*. Dover Publications, Inc: New York, 1990.

**Chapter 5: Concept**

Shaw's language is sharp, quick and witty. The characters verbally spar and dance around each other. My design mirrored the pointed quality of the words through a heavy use of tailoring. The precision cut and fit of the clothing echoed the cutting aspect of the dialogue. To keep the show from becoming too heavy and severe with the multitude of tailoring, I balanced the rigidity of the cut with a lightness of color and fabric weight. My palette consisted of pastels and spring colors to create a fresh, airy feeling consistent with the seaside.

## **Chapter 6: Fabric Shopping**

There are only three fabrics stores carry more than quilting cottons in Lincoln. Fabric can be bought at Hancock Fabrics, JoAnn Fabrics and Hobby Lobby. I began my search in these locations, but was unable to find satisfactory prints. I wanted a slightly larger scale, combined with spring colors for my fabrics. While I was able to find my party fabrics in town, I could not find adequate suiting. Therefore, I traveled to Pendleton Wool Outlet in Nebraska City, where I was able to find some nice suiting for the menswear. I also traveled to Kansas City and shopped at Kaplan Fabrics, where I found a great selection for the women's suiting. I was able to acquire a spring green suiting with a windowpane plaid for Mrs. Clandon, as well as a blue suiting with a pink stripe woven into it for Dolly, and some colorful plaids for Phil. I was able to fill in my remaining fabrics with things I pulled from stock, as well as fabrics brought in by Janice Stauffer.



## Chapter 7: Valentine

The first image of the show is Valentine in his office, just as he is finishing doing dental work on Dolly. Valentine in his dentist's coat was not the ideal first look to set the tone for the show, as it implies professionalism and an element of the scientific. I wanted to showcase a lighthearted look, not a sanitary one, so I had the actor remove it as soon as possible. Underneath the coat, I chose to keep Valentine in his shirtsleeves, rather than in a suit coat. For a modern audience, the image of a man in a shirt and vest is acceptable; however Victorians would have found a man without a proper coat a bit risqué, especially in front of a young lady. I liked the idea of Dolly and Valentine doing something slightly scandalous to start the show. Valentine's slight lack of propriety helped to establish his roguish, devil-may-care attitude, whilst Dolly's total acceptance of him was in keeping with her impish, unshockable nature, and was reinforced by the fact that she invites her dentist out to lunch. Right away this establishes an unconventional relationship between the characters, and blurs the line between professional and personal interactions. Also, Valentine is not a wealthy character, but he does understand the importance of



appearances. Since this is most likely his only coat, he would not want to risk dirtying it while working on a patient.

As the main love interest of the show, Valentine needed to look absolutely dashing and dapper. The actor cast in the role was a hard fit – long torso and arms, with a very narrow chest and waist. Since I knew that it would be difficult to find a coat that was both attractive and long enough for him, I decided to add his sack coat to the build list. I chose to dress Valentine in separates rather than an entire suit to lend an air of the relaxed to Mr. Crampton's stuffy house. I thought that Dolly would be more likely to warm up to someone who was not in a stuffy suit.

While Valentine is often cool and calculating, at times the character acts passionately and forcefully. To balance his intensity and keep him grounded, I wanted Valentine in cool colors. I found a lightly checked pale blue and white suiting at the Pendleton Outlet Store in Nebraska City. I opted to use a commercial pattern from the seventies for the coat. In the mock-up fitting, I moved the roll line of the lapel much higher to coincide with the style of the time. This resulted in a higher neckline and smaller lapel. The pattern included a front dart for shaping that was prevalent in the seventies, but not in the Victorian era. Because my actor was so tall and skinny, I chose to keep the dart even though it was not typically found in period construction. I thought it added a nice fit to the coat that complimented his physique without conforming to it. In this instance, the finished look of the garment took precedence over period research. Three patch pockets of the same material completed the coat.

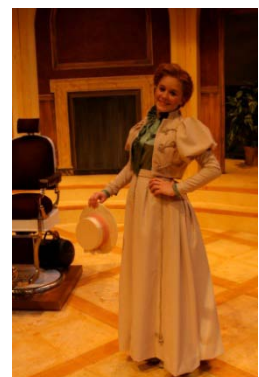
Since the coat was such a light color, I went with a dark gray vest, and slightly darker gray pant to keep the eye moving and to ground him on the set. Janice Stauffer brought in a beautiful box of tie fabrics, and I selected a blue patterned material for a puff tie (a simple neckband similar to a cravat, with the ends artfully arranged and overlapped) for Valentine. For accessories, he wore a pocket watch with the chain dangling, and a pearl tie tack.

Dr. Miller and I debated over whether or not Valentine should wear tails or his original outfit to the masquerade ball. As a poor dentist who doesn't even have money for a ticket to the ball, he probably would not have the funds to own a nice tailcoat, so we decided not to change his costume. As the design progressed, it became apparent that Valentine would stick out like a sore thumb wearing his daywear in a sea of black tails and evening gowns. Dr. Miller and I chose to ignore practicality and put Valentine in tails so that he blended aesthetically with the rest of the cast. As an acknowledgment to his financial standing, I kept him in his worn, scuffed black shoes instead of a shiny dress pair.

## Chapter 8: Dolly and Phil

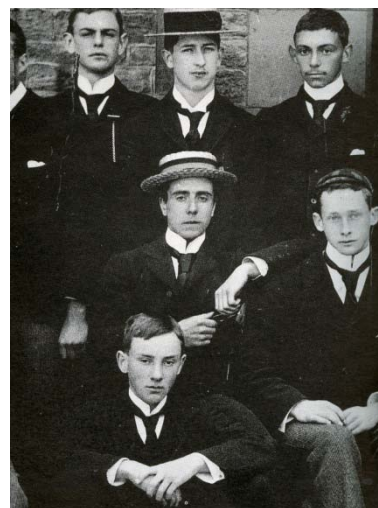
Dolly and Phil are intrinsic to each other. Partners in crime, they are the energy of the play. They are two children on the verge of being grown up who are playing at being sophisticated. The exact age of the twins is ambiguous. With college aged actors in the roles, it seemed implausible for the audience to accept them as being any younger than sixteen. Although it did not fit in chronologically with the script, Dr. Miller and I chose to place the twins in their mid-teens. With their progressive twentieth century mother, it is likely that the twins were free to choose their own clothes. I wanted their vivacity and youthful yearning for adulthood to show in their clothing. They chose selective moments to be sophisticated, while all the while being carefree. The design challenge for Dolly and Phil was to create complimentary outfits that were not “his and hers” costumes.

As foreigners to England, everything the twins are experiencing in the show is new to them. Although the family had been living in Madeira, I chose not to incorporate any Spanish influence into the costumes. Madeira does not influence any other aspect of their personalities, but rather serves as a far-away place that has kept them out of the country and away from their father. I chose to have the Clandons keep the English pride



in maintaining proper dress and fashion no matter their location. Instead, I chose to have the twins embody stereotypes of the time period. Each of their costumes was a distinct, flamboyant “look.” They are the most stylish and savvy characters in the play.

I approached the twins as people who dressed for the occasion and threw their hearts into it. I thought of their first appearance as their “gadding about the seaside resort” outfit. In this act, Phil exemplifies the Gay Nineties Man. Inspired by both the typical seaside look and school uniforms of the time, Phil’s costume encompassed the fun elements of menswear. Both Dr. Miller and I wanted the twins to have a deliberate flamboyance to them, so I wanted to use a plaid for Phil’s first jacket. To bring more flair and fun to him, I also wanted the jacket to be pink. Unable to find a suitable fabric in Lincoln, I went to Kaplan’s in Kansas City to search. Kaplan’s did not have anything in stock that worked, however the owner was a great help and showed me all the swatches of pink plaid that were available to him. After looking at about a dozen swatches, I finally found a pale pink plaid with accents of green. To set off the pink, I chose to put Phil in white pants. Always looking to shock, I thought that Phil would take this rare opportunity of a summer walk to go without a waistcoat. While it was almost always proper to wear a waistcoat, “vests were omitted



**Davidson, Alexander. Blazers, Badges & Boaters: A Pictorial History of School Uniform. Scope Books Ltd: Horndean, 1990.**

from light-weight summer suits and other sports costumes.”<sup>4</sup>

Most of my research on vacation wear showed men in straw boaters, and I also found a photo of a men’s school where boaters were a part of the uniform, so Phil’s outfit was completed by a straw boater trimmed with a dusty pink ribbon.



For Dolly’s first outfit, I wanted to strike a balance between young woman and child. For inspiration, I looked at photos of children’s clothing, fashionable clothing and women’s cycling costumes. I wanted Dolly’s outfit to be something precocious that she created by taking the idea of a little girl’s dress and turning it into something womanly and slightly shocking to her elders, with elements of the seaside incorporate into it. My original sketch for Dolly was much frillier and more girlish than the final product. I began my thought process for her character by thinking big. I tried incorporating oversized bows as part of the children’s fashion. Large sleeves and a gored skirt added to the flamboyancy and spirited quality of the costume. After meeting with Dr. Miller, we thought the sketch did not fit her personality. While it was flashy, it did not have enough of a connection to Phil, and also did not show off her tomboy attitude. It was a dress that would overpower the actress.

I went back to my research and noticed the recurrence of a nautical theme in children’s costume. I thought a slightly maritime look would be a good way to unify

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<sup>4</sup> Barton, Lucy. *Historic Costume for the Stage*. Boston: Walter H. Baker Company, 1963

Dolly with Phil and relate her to the surroundings. I began by streamlining the skirt to a simple A-line silhouette, cropping the jacket and reducing the puff in the sleeve. For decorative elements, I added a decorative cord trim in pink and green down the skirt and across the jacket. A bright green blouse added more flash, and I gave her a straw boater trimmed in pink flowers to help tie her to Phil.

As the play progressed, the twins' dress became less sophisticated and more like a costume. In Act II, they have just returned to their hotel room from an outdoor excursion



**Fashion Design: 1890-1895. A Pepin Press Design Book. Design Press: New York, 1997.**

with Valentine. I considered this their “playclothes for boating with acquaintances.” The inspiration for these outfits came mostly from sportswear and active clothing, combined with youthful elements.

Phil's costume incorporated elements of boy's play clothes and men's hunting outfits. In my research, I saw knee breeches worn by both children at play and men in activewear. For Phil's breeches, I ordered a blue and orange plaid from Kaplan's. When it came into the shop, however, I was unhappy with the scale. Although I

liked it when I saw it as a swatch, once I saw the fabric in a large quantity, I decided that the scale was too overwhelming, and the orange too prominent. I replaced the plaid with a smaller scale blue and white plaid brought in by Janice Stauffer, and also made a matching bowtie from it. To balance the lightness of the plaid, I gave him a navy Norfolk

jacket, which was often worn by both little boys as playclothes and men as a hunting uniform. I completed the look with gray knee socks.

The masquerade ball presented an opportunity for the twins to dress up. As Harlequin and Columbine, they shock Mr. Crampton with their audacious costumes. I outfitted Phil in the typical Harlequin lozenge pattern. I wanted to keep him looking manly, so I used velveteen to give him richness without too much shine. I used purple and turquoise so that he would pop against the yellow set.



**Smith, Winifred. *The Commedia Dell'Arte*. Columbia University Press: New York, 1964.**

Dolly's Columbine costume underwent an evolution throughout dress rehearsal. My original design featured small swatches of pale green and purple running down a sheer yellow skirt. The skirt hit at calf level, and beneath the skirt Dolly wore a pair of yellow harem pants, which matched her bodice. Upon looking at the costume at dress rehearsal, I decided that it did not have enough interest, and so I added velvet ribbon trim in a deep turquoise and purple to help her stand out, as well as tie her to her brother.



## Chapter 9: Gloria and Mrs. Clandon

Shaw's portrayal of women in *You Never Can Tell* shows strong, self-assured women. As a reputable author and single mother, Mrs. Clandon is the quintessential independent woman, and she has brought up Gloria to follow in her footsteps. I wanted to extend the use of tailoring in the show to the women to ensure that they were on the same intellectual level as the men.

Although it was a popular trend to have different fabrics for one's jacket and skirt, I put both Gloria and Mrs. Clandon in full suits to add a sense of sophistication and togetherness. For Mrs. Clandon's suit, I wanted a bold print in a strong color. I found a large scale windowpane plaid suiting at Kaplan's in Kansas City. The color was a pea green, which fit in with my palette, but also stood out because of its brightness. For Gloria, I chose a smaller

for



Blum, Stella. *Victorian Fashions & Costumes from Harper's Bazar: 1867-1898*. Dover Publications, Inc: New York, 1974.



window pane plaid in a more subdued taupe, adding a bright blue and green floral print blouse to give her a splash of unexpected color. I chose to have the women remove their jackets for Act III, since they were in their own sitting room. This gave them a more casual look, and also opened them up to the vulnerability of the actions in Act III.



**Bryk, Nancy Villa. American Dress Pattern Catalogs, 1873-1909. Dover Publications, Inc: New York, 1988.**

For the ball, I wanted to move Gloria into a more feminine color. I had originally purchased a purple sheer stripe and yellow silk floral to make her dress, however, after watching a run through, I realized that there were so many men onstage who would be in black tails, that Gloria would pull all focus in such saturated colors. As a replacement, I pulled a dress that I had been looking at in the beginning of the process. It was a pale lilac stripe with gores of the fabric on the bias, and peach trim. I reworked the trim and neckline to fit in with my design.

I also pulled Mrs. Clandon's dress. In stock, I found a strapless brown dress with a sheer embroidered overlay. To add maturity, I found a similar fabric to the brown, and attached puffed sleeves to the dress.





## Chapter 10: Mr. Crampton

The looseness and freedom of the rest of the cast was a sharp contrast to the stuffy Mr. Crampton. As a yacht builder, he would wear suits inspired by nautical fashion. The double breasted, buttoned-up look suited Mr. Crampton's stodgy nature. Although I wanted Mr. Crampton to be less fashionable than the rest of the men, I also wanted him to display his wealth and station through proper fit of his garments. Thus, I decided to add his coat to the build list.



For his fabric, I found a black and gold hound's-tooth that was rather offensive to the eye. I thought that the distance in the studio theatre would be enough to soften the contrast of the print while still showing the harshness. To go with the coat, I pulled a pair of brown pants with a hint of green, and Janice Stauffer built a tie from a black and gold material.

For his Act III costume, I put Mr. Crampton in a traditional tailcoat and pants. As a distinguished gentleman, he would dress properly for the occasion of the ball.



## Chapter 11: Finch

As a former radical turned barrister, Finch needed to use his appearance to fit in in London. To give him a put together look, I wanted him to wear a matching suit. The look of the same fabric on the entire body adds a formality that I wanted Finch to embody.

I did not think that the shop could handle building another suit coat and pair of pants, so I tried to pull a suit from stock. I could not find a suitable garment in stock, and so I went shopping around town. I finally found a lightly checked suit at a thrift store. I liked the fabric, however I did not like the entire look of the suit. To give it a more period look, I raised the roll line, giving the suit a smaller lapel, and added a third button.



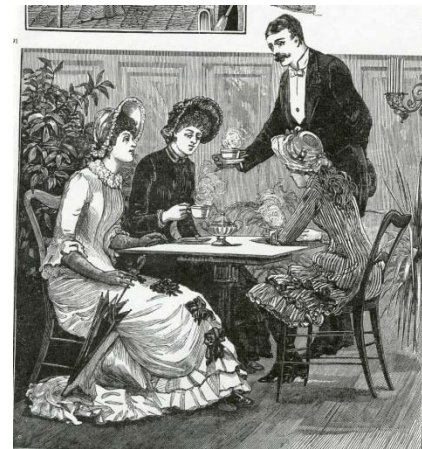
## Chapter 12: Walter

Walter, as the epitome of calm and collected, needed to both look polished and fit in with his surroundings. As a part of the hotel, he needed to match the class and style of the set. Based on research of food servers in formal dress, I chose to put Walter in classic tails. This imparted classic

grace and elegance, while keeping a sense of formality. For the masquerade ball, I chose to change

Walter from a classic black tailcoat into a white

jacket. Not only did this signify that this was a special evening for the hotel, it also served to separate Walter from the rest of the men, who were dressed in black tails for the occasion.



Grafton, Carol Belanger. *Trades and Occupations: A Pictorial Archive from Early Sources*. Dover Publications, Inc: New York, 1990.

### **Chapter 13: Bohun**

Bohun does not enter the show until the masquerade ball in the final act. As a successful London barrister, he is appropriately dressed for the occasion in a formal tailcoat and domino. As he is a legal mind, and not an artistic one, I decided that he acquired his cape and mask from the hotel. I chose to make his cape out of forest green velvet to add richness and depth, while still being subdued.

## Chapter 14: Hair and Makeup

Period appropriate hair styling completes the look of a costume. For this reason, I wanted to use lace front wigs on the women. Not only could I use hairstyle to polish their looks, I could also use hair color to create family ties. I rented three lace front wigs from Alison Mizerski, a local wig mistress, and used one from UNL stock to execute my design.

I chose a blonde wig tinged with red for Mrs. Clandon's wig. As the oldest woman onstage, I wanted her hair to be subdued. Her style was inspired by the classic cameo look. I neatly pulled her hair back into a puff to frame her entire face, and artfully arranged the excess into a pretty, but neat bun. The actress playing Mrs. Clandon had very classic features, and so I only used makeup to highlight her existing features, including a touch of lipstick.



<http://www.intimelyfashion.com/hair/gibson2.htm>

Although Gloria was very much her mother's daughter, she has an inner passion that I wanted to display in her hair. I chose a deep auburn wig, keeping the red tones to

tie her to her mother, but using a much darker color to show her intensity of nature. I styled her hair similarly to her mother's, using a puff around the face, but added a sweeping bang and side curls to add a youthful, feminine touch. I kept the back of her hair curly, and arranged her pin curls into a



<http://www.swaptree.com/book/1950s-hair-unknown/1506948/>

pile on the back of her head, creating a wild, yet somewhat tamed look. I used more cosmetic makeup on Gloria to give her blushing cheeks, as well as slightly fuller lips. I also used a heavier base to cover the actress' freckles, which were not considered part of the ideal Victorian beauty.

The actor playing Phil had sandy blonde hair. As I did not wish to wig the men, I left his hair the color it was, and instructed him to grow it out as long as he could. For his style, I gave him a deep side part and slicked it down to emphasize a youthful, boyish quality. Adding to this, I gave his cheeks a slight rosy glow.

To tie Dolly to both her mother and her twin, I gave her a blonde wig with traces of red in it. I wanted her to be my rambunctious redhead, inspired by mischievous, but wholesome characters such as Pippi Longstocking and Anne of Green Gables. To add youth and spunk to Dolly, I styled her hair in a slightly tomboyish, childlike look. As she spends much of her time gallivanting around the seaside, and doing activities such as boating, I began with the idea of a ponytail, and polished it into something appropriate for a young Victorian woman by combining it with more intricate hairstyles of the period. For her makeup, I applied a natural flush to the cheeks, and kept her eyes very wide and open by using only eyeliner at the lashline and a neutral shade at her browbone.



<http://www.wildilocks.com/treats/wpcontent/uploads/2008/06/edwardian-1.jpg>

The actor playing Valentine had naturally curly hair. I instructed him to grow his hair out to shoulder length and to run his fingers through it. This suited Valentine's cavalier attitude, and gave him natural, rakish curls. His hairstyle made him look handsome, but slightly sloppy, enhancing his look of a poor young working man. I kept his makeup simple, contouring his face to emphasize his large, angular features to give him a sharp, yet gaunt look.

Walter, the oldest character in the play, was played by a 21 year old actor. Dr. Miller and I did not want to age the actor, as stage makeup in such an intimate space can often fall short of convincing. To suggest the look of an older man without going overboard, I grayed his hair and gave him a salt-and-pepper moustache. The only age makeup I used on Walter was a bit of bagginess under the eye and a slightly softened jawline. I let the moustache and glasses cover his eyes and mouth, which were his most youthful features, and allowed the actor to fill in the illusion of age through his physicality and speech.

The actor playing Mr. Crampton was the oldest actor in the cast, however he was only in his early thirties, nowhere near the actual age of Mr. Crampton. I chose not to use age makeup on him as well, so as not to create a large difference in look between him and the rest of the cast. I let the relative age difference between the actors signify the actual age difference between the characters.

For Finch, I did use a touch of age makeup, since the actor playing him was very baby faced. I also gave him glasses to cover his youthful eyes. I enhanced his nasolabial



folds to give him a sterner look and broke up his jawline to indicate sagging skin. During first dress, I gave him gray temple pieces and brushed them into his hair, however Dr. Miller decided that he did not like that look, and so the gray was cut.

## **Chapter 15: Masks**

As Act III is a masquerade, I gave all the actors masks for the curtain call. Shaw's work lends itself to stock characters, so I was inspired by Commedia dell'Arte for the design of the masks. Phil and Dolly attend the masquerade as Harlequin and Columbine, Gloria and Valentine could be construed as the lovers, Bohun as the Doctor. However, not all of these characters wear masks in traditional commedia. For these characters, I created mask designs based on their personalities and traditional facial characteristics. Columbine, for example does not usually wear a mask, and so I designed her mask as a pretty young girl's face, with rosy cheeks and long lashes.

## **Chapter 16: Other Technical Elements**

Ahna Packard's set design was a very open, spacious set. The space tripled as Valentine's office, the terrace of the resort, and the Clandon's sitting room within the resort. Open archways filled with painted bookcases served as Valentine's office, while the paintings were removed and the arches showcased a lovely seaside drop when acting as the resort.

The bookcase drops were a dark mahogany color, so I used lighter fabrics to allow the characters to pop in the interior scenes. When the drops were removed, the set was a very saturated yellow. I stayed away from yellows in the costumes so that the characters did not blend into the walls and become floating heads, the exception being Dolly's Columbine costume. I used fabric with light reflection, and a sheer fabric with sparkles on it to allow her to stand out from the set.

Harrison Hohnholdt's lighting design helped to pull my costumes away from the set. He helped to dull down the overall yellow tone of the set, giving my costumes a more neutral background. We worked together for the party scene to create a harmonious effect on both Gloria and Dolly's final dresses.

## Appendix A: Renderings





***You Never Can Tell***













**Appendix B: Swatches**

Phil

Act I



Phil

Act II



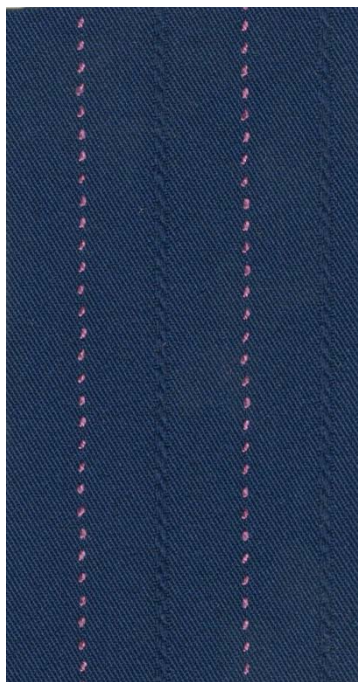
Phil

Act III



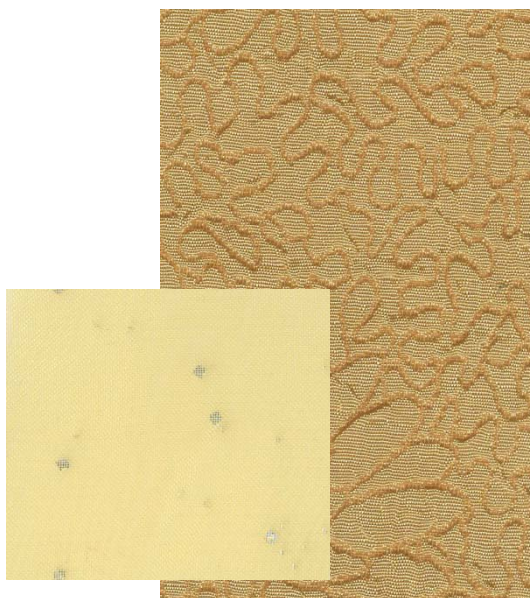
Dolly

Act II



Dolly

Act III



Mrs. Clandon

Act I



Gloria

Act I





Valentine

Act I



Mr. Crampton

Act I



## Appendix C: Sample Shop Build List

Stephanie Bourgeois (Dolly)	Checked In	Costume Piece	Alterations	Special Notes
Act I		Beige Jacket		
		Beige Skirt	Tack trim in place CF	
		Teal Satin Shirt		
		Corset		
		Petticoat		
		Tights	Pull	
		White Shoes		
		Hat		
Act II		Same		
Act III		Navy Vest		
		Navy Skirt	Add rope trim around bottom	
		Puff Sleeve Blouse		
		Brown Shoes		
		Hat	Find/Trim	
Act IV		Yellow Bodice	Sew sleeves into shoulder straps	Quick Change
		Yellow Harem Pants		
		Lozenge Skirt		
		Mask	Paint	
		Ballet Shoes		
		Flowers	Find/Trim	

Calandra Daby (Mrs. Clandon)	Checked In	Costume Piece	Alterations	Special Notes
Act I		Green and Black Window Pane Jacket	Insert lining	
		Green and Black Window Pane Skirt		
		Blouse		
		Corset		
		Petticoat		
		Tights	Pull	
		Black Shoes		
		Hat	Trim	
		Wig		
Act II		Same		
Act III		Remove Jacket		
Act IV		Brown Dress with Ivory Overlay Dress		
		Brown Shoes	Pull	
		Mask (Onstage)	Paint	

## Appendix D: Piece List

Stephanie Bourgeois (Dolly)	Checked In	Costume Piece	Alterations	Special Notes
Act I		Beige Jacket		
		Beige Skirt		
		Shell		
		Corset		
		Petticoat		
		Tights		
		Blonde Wig		
		White Shoes		
		Hat		
Act II		Same		
Act III		Navy Vest		
		Navy Skirt		
		Puff Sleeve Blouse		
		Brown Shoes		
		Hat		
Act IV		Yellow Bodice		Quick Change
		Yellow Harem Pants		
		Teal Mob Cap		
		Lozenge Skirt		
		Teal and Purple Choker		
		Mask		
		Ballet Shoes		
		Hat		

Logan Pietz (Valentine)	Checked In	Costume Piece	Alterations	Special Notes
Act I		White dental jacket		
		Light Blue Checked Jacket		
		Gray Vest		No Facial Hair
		Cream Striped Shirt w/ Collar Stud		
		Gray Pants		
		Blue Puff Tie		
		Black Shoes		
		Socks		
Act II		Same		
		Straw Boater		
		Cane		
		Duster		
Act III		Same		
Act IV		Tuxedo Shirt w/ Studs		Preset in Prop Shop
		Cream Brocade Waistcoat		
		Black Tail Coat		
		Tuxedo Pants		
		Shiny Black Shoes		
		White Bow Tie		
		Domino Cape (onstage)		
		Mask (onstage)		

Hunter Larrison (Phil)	Checked In	Costume Piece	Alterations	Special Notes
Act I		White Pants		
		Shirt		
		Pink Jacket		No Facial Hair
		Light Brown Shoes		
		Socks		
		Straw Boater		
		Dance Belt		
		Pink Bow Tie		
		Cane		
Act II		Same		
Act III		Navy Norfolk Jacket		
		Blue Plaid Breeches		
		Knee Socks		
		Blue Plaid Bowtie		
		Ankle Boots		
		Cap		
Act IV		Lozenge Pants		Preset in Prop Shop
		Lozenge Vest		
		Yellow Neck Tie		
		Teal Hat		
		Blouse		
		Neck Tie		
		Mask		
		Ballet Shoes		

Jessica Meredith (Gloria)	Checked In	Costume Piece	Alterations	Special Notes
Act I		Tan Window Pane Jacket		
		Tan Window Pane Skirt		
		Blouse		
		Beige Sheer Neck Tie		
		Corset		
		Petticoat		
		Tights		
		White Shoes		
		Lace Hat with Hat Pin		
		Auburn Wig		
Act II		Same		
Act III		Remove Jacket		
Act IV		Peach and Purple Dress		Preset in Scene Shop
		Mask (Onstage)		

Calandra Daby (Mrs. Clandon)	Checked In	Costume Piece	Alterations	Special Notes
Act I		Green and Black Window Pane Jacket		
		Green and Black Window Pane Skirt		
		Blouse		
		Corset		
		Petticoat		
		Tights		
		Black Shoes		
		Green Hat and Hat Pin		
		Blonde Wig w/ Widow's Peak		
Act II		Same		
Act III		Remove Jacket		
Act IV		Brown Dress with Ivory Overlay Dress		Preset in Prop Shop
		Brown Shoes		
		Mask (Onstage)		

Patrick Zomlouskis (Mr. Crampton)	Checked In	Costume Piece	Alterations	Special Notes
Act I		Gold and Black Houndstooth Double Breasted Jacket		
		Gold tie		
		Shirt		
		Green Flat Front Pants		
		Black Shoes		
		Black Socks		
Act II		Same		
		Add Duster		
Act III		Same		
Act IV		Tuxedo Shirt w/ Studs		Preset in Prop Shop
		Black Brocade Waistcoat		
		Black Tail Coat		
		Black Tuxedo Pants		
		Black Shiny Shoes		
		White Bow Tie		
		Domino (Onstage)		
		Mask(Onstage)		



Trent Stork (Waiter)	Checked In	Costume Piece	Alterations	Special Notes
Act I		Tuxedo Shirt		Facial Hair Pieces;
		White Piquè Waistcoat		Gray Moustache
		Black Tail Coat		
		Black Tuxedo Pants		Snow White
		White Piquè Bow Tie		Hair Color
		Shiny Black Shoes		Brushed
		Black Socks		Throughout Hair
		Spectacles		
Act II		Same		
Act III		Same		
Act IV		White Dinner Jacket		Preset Onstage

Jordan Deffenbaugh (M'Comas)	Checked In	Costume Piece	Alterations	Special Notes
Act II		Gray Jacket		
		Gray Pants		
		Shirt		
		Black Socks		
		Black Shoes		
		Bowler Hat		
		Cane		
Act III		Same		
Act IV		Tuxedo Shirt w/ Studs		Preset in Prop Shop
		Cream Brocade Waistcoat		
		Black Tail Coat		
		Tuxedo Pants		
		Shiny Black Shoes		
		White Bow Tie		
		Domino (Onstage)		
		Mask (Onstage)		

Gage Wallace (Bohun)	Checked In	Costume Piece	Alterations	Special Notes
Act IV		Tuxedo Shirt w/ Studs		
		Cream Brocade Waistcoat		
		Black Tail Coat		
		Bow Tie		
		Black Tuxedo Pants		
		Black Socks		
		Shiny Black Shoes		
		Domino Cape		
		Mask		

Jessie Tidball (Maid)	Checked In	Costume Piece	Alterations	Special Notes
Act I		Black and White Bodice		
		Gray Skirt		
		Tights		
		Shoes		
		Apron		
		Brown Wig		
Act II		Black Satin Shirt		
		Black Skirt		
		Apron		

**Appendix E: Production Photos** (Photos courtesy Doug Smith)



**Gloria and Valentine, Act I**



**Gloria, Act I**



**Mrs. Clandon, Gloria and Valentine, Act III**



**Phil and Dolly, Act I**



**Dolly and Phil, Act II**



**Dolly and Phil, Act III**





**Dolly's Wig**



**Gloria's Wig**



**Mrs. Clandon's Wig**



**Mr. Crampton, Act I**



**Finch McComas, Act II**



**Walter, Act II**



**Mrs. Clandon and Finch McComas, Act IV**



**Gloria, Act IV**



**Walter, Act IV**

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